



The Sixty-ninth Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,796th Concert

Weiss-Kaplan-Newman Trio

Yael Weiss, *pianist*
Mark Kaplan, *violinist*
Clancy Newman, *cellist*

October 3, 2010
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free

Program

Ludwig van Beethoven (1770–1827)

Trio in G Major, op. 1, no. 2 (1794)

Adagio: Allegro vivace

Largo con espressione

Scherzo: allegro

Finale: presto

Clancy Newman (b. 1977)

Juxt-opposition (2010)

Washington Premiere Performance

INTERMISSION

Antonín Dvořák (1841–1904)

Piano Trio no. 3 in F Minor, B. 130 (1883)

Allegro ma non troppo

Allegretto grazioso; meno mosso

Poco adagio

Finale: allegro con brio

The Musicians

Founded in 2001, the Weiss-Kaplan-Newman Trio is comprised of three highly-acclaimed musicians who embrace the music of the future while offering fresh insights into three centuries of masterworks. The Trio has given concerts throughout Europe, the Middle East, and the United States, including recent appearances at The Kennedy Center, Princeton University, the University of California at Los Angeles, Oxford University, and Wigmore Hall, as well as at the Chamber Music Societies of Edinburgh, Pasadena, Phoenix, Salt Lake City, Santander, and Tucson, among others. A performance of Beethoven's *Triple Concerto* at the Prague Festival was praised for its "rare timbral refinement, nobility, and virtuosic brilliance . . . among the brightest moments of this year's Festival" (*Lidove noviny*, Prague). Other international festival performances have included appearances at the Jeju Island Music Festival in Korea and the Festival of the Sound in Canada. In 2008 the Trio released a new recording of *Ain't No Sunshine* by Paul Chihara on Bridge Records, which they had previously commissioned. The Trio will shortly issue a new recording featuring music of Smetana and Brahms. Well known to American radio audiences through nationwide broadcasts and syndicated programs such as WNYC's SoundCheck, The Weiss-Kaplan-Newman Trio's appearance on *St. Paul Sunday* has been broadcast nationally several times, and was included in *St. Paul Sunday's* "Best of the Year" CD.

MARK KAPLAN

One of the leading violinists of his generation, Mark Kaplan has appeared with nearly every major American and European orchestra, including the Los Angeles and New York Philharmonic Orchestras, the Cleveland and Philadelphia Orchestras, the Chicago and National Symphony Orchestras, the Berlin Philharmonic, The London Symphony Orchestra, and The Royal Philharmonic Orchestra. He has collaborated with many of the world's foremost conductors, including Eugene Ormandy, Klaus Tennstedt, Loren Maazel, Kurt Masur, Simon Rattle, Esa-Pekka Salonen, Leonard Slatkin, and David Zinman. Recent concerts have included the Elgar *Violin Concerto* with Leonard Slatkin at London's Royal Festival Hall and appearances with the Jerusalem Symphony Orchestra and the Malaysian Philharmonic Orchestra.

Highlights of Kaplan's career include a series of performances with three major orchestras of the Beethoven *Violin Concerto*, conducted by Klaus Tennstedt, the Cleveland Orchestra, the National Symphony orchestra, and the New York Philharmonic; appearances as soloist with the Berlin Philharmonic Orchestra; and numerous projects involving the solo works of Johann Sebastian Bach. Kaplan's extensive discography includes solo and chamber works ranging from Bach, Brahms, and Sarasate to Bartok, Berg, and Nono. Recent releases feature concertos of Berg and Stravinsky, the *Symphonie espagnole* of Lalo, and works for violin and orchestra by Joan Manen, Max d'Ollone, and Lewis Spratlan. Kaplan currently serves as Professor of Violin at Indiana University's Jacobs School of Music.

CLANCY NEWMAN

In 2001 cellist Clancy Newman won the coveted first prize of the Walter W. Naumburg International Competition. His subsequent prizewinner recital at Lincoln Center's Alice Tully Hall garnered extensive critical acclaim. He was also named the recipient of a 2004 Avery Fisher Career Grant, which led to an appearance on A & E's "Breakfast with the Arts." Upon receiving a master of music degree from The Juilliard School, he became one of the few students to complete the five-year exchange program between Juilliard and Columbia University, where he received a bachelor of arts degree in English literature. Newman has performed as soloist in most of the country's major cities, and can often be heard on American Public Radio's "Performance Today." He has been a member of Lincoln Center's Chamber Music Society Two and Musicians from Marlboro, and is a current member of The Chicago Chamber Musicians as well as the Weiss-Kaplan-Newman Trio.

An active composer, Newman has been featured on the Chamber Music Society of Lincoln Center's "Double Exposure" series and the Chicago Chamber Musicians' "Freshly Scored" series. He premiered his *Four Pieces for Solo Cello* (2003) at the Violoncello Society in New York City. He has received commissions from Astral Artists, the Barnett Foundation, the Carpe Diem String Quartet, and the United Bank of Switzerland's Chamber Music Festival in Lexington, Kentucky.

Yael Weiss

Hailed by musicians and critics for her powerful interpretations, pianist Yael Weiss is a captivating presence on the concert scene. Her busy schedule has included performances in major venues across Europe, Japan, South America, and the United States. Following a recent recital, the *Washington Post* portrayed her as “a pianist who delves deeply and tellingly into that cloudy area where fantasy morphs into improvisation, inventiveness being common to both.” Recent performances have included engagements as guest soloist with the Augusta, Bridgeport, Chautauqua, and Seattle Symphony Orchestras and the Prague Chamber Orchestra. She participates regularly at international music festivals including the Banff, Caramoor, City of London, Marlboro, Ravinia, and Seattle Chamber Music festivals. This season Weiss will give several world premiere performances, including Joel Feigin’s *Piano Concerto*, dedicated to her. She will also appear in recitals in Chicago, New York, and Omaha, and offer master classes at several universities. Her discography encompasses piano works by over a dozen composers, with the recent releases *Robert Schumann: Piano Works* and *88 Keys to Joy*, both on the Koch International Classics label. Weiss has been honored with distinguished prizes and awards from the Kosciuszko Foundation Chopin Piano Competition and the Naumburg International Piano Competition. A student of Richard Goode and Leon Fleisher, she maintains a website at www.yaelweiss.com.

Program Notes

Though Mozart and Haydn each composed a number of trios for keyboard, violin, and cello, it wasn't until Beethoven began composing piano trios that the combination of the three instruments achieved a mature, "modern" rendering. No longer was the cello simply a continuo instrument, doubling the bass line of the keyboard. The string instruments were given complete voices within the pieces, while the piano maintained its sonorous power and contrasting timbre. Beethoven's first numerically designated works, opus 1, were three piano trios. Published in 1795, they were dedicated to Prince Karl von Lichnowsky, in whose home the three pieces were originally performed. Prince Lichnowsky held weekly soirées in his home, and these previews served to popularize new pieces through performance and ensure increased sales when they were later published.

About his new work for piano trio, *Juxt-opposition*, Clancy Newman writes: "Several years ago, I discovered a jazzy rock n' roll riff circling around in my head, and it seemed suited for a piano trio. I jotted it down and then didn't give it much thought. Years later, I developed a new method of composition involving the golden ratio and irrational numbers. And earlier this year, as I considered various ideas for a piano trio, I remembered the old riff, and I experimented on it using this method. What I discovered was extraordinary. With a minimal number of alterations, the riff could be turned into a very simple chorale; the chorale, in turn, could form the basis for a rustic fiddle tune. And so, the challenge was set before me: would it be possible to write a piece that would exploit this bizarre relationship between two seemingly different ideas?"

An epic work in a number of ways, Dvořák's *Piano Trio no. 3 in F Minor* is considered a milestone composition for the composer. At forty-two years old, Dvořák had reached a new level of maturity as a composer, partly due to his natural development (it had been seven years since he composed his second piano trio), but also because of events and influences in his life up to that point. It has been supposed that the uncharacteristic seriousness and tragic nature of the work was derived from Dvořák's grief over his mother's recent passing. He had received continual pressure from friends and colleagues to write in a more cosmopolitan European fashion, as they felt that he concentrated too much on folk-influenced Slavic nationalism. Heavily influenced by Brahms, who was a mentor and great supporter of the younger composer, this work is probably the most "Brahmsian" of Dvořák's chamber music works. Though he had already achieved international success with his *Slavonic Dances* published a few years before, this trio would help to catapult him into a new realm of prominence.

Program notes by Danielle DeSwert Hahn

Next Week at the National Gallery of Art

Håkon Austbø, pianist

Music by Egge, Mortensen,
Valen, and Wallin

Presented in honor of *Edvard Munch: Master Prints*
and in connection with “Norway Comes to Washington”

October 6, 2010
Wednesday, 12:10 pm
West Building Lecture Hall



Nordic Voices

Music by Lasse Thoresen
and other Norwegian composers

Presented in honor of *Edvard Munch: Master Prints*
and in connection with “Norway Comes to Washington”

October 10, 2010
Sunday, 6:30 pm
West Building, West Garden Court

For the convenience of concertgoers
the Garden Café remains open until 6:00 pm.

The use of cameras or recording equipment during the
performance is not allowed. Please be sure that cell phones,
pagers, and other electronic devices are turned off.

Please note that late entry or reentry of
the West Building after 6:30 pm is not permitted.

Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

www.nga.gov